

ROM

volume 47: number 4

2015 spring

**Colour Wonder—
Mexican Textiles** p. 28

**Every Rock Tells
a Story** p. 30

**Chris Hadfield's
Favourite Object** p. 44

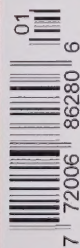
MAGAZINE of the ROYAL ONTARIO MUSEUM

ITALY AD 79

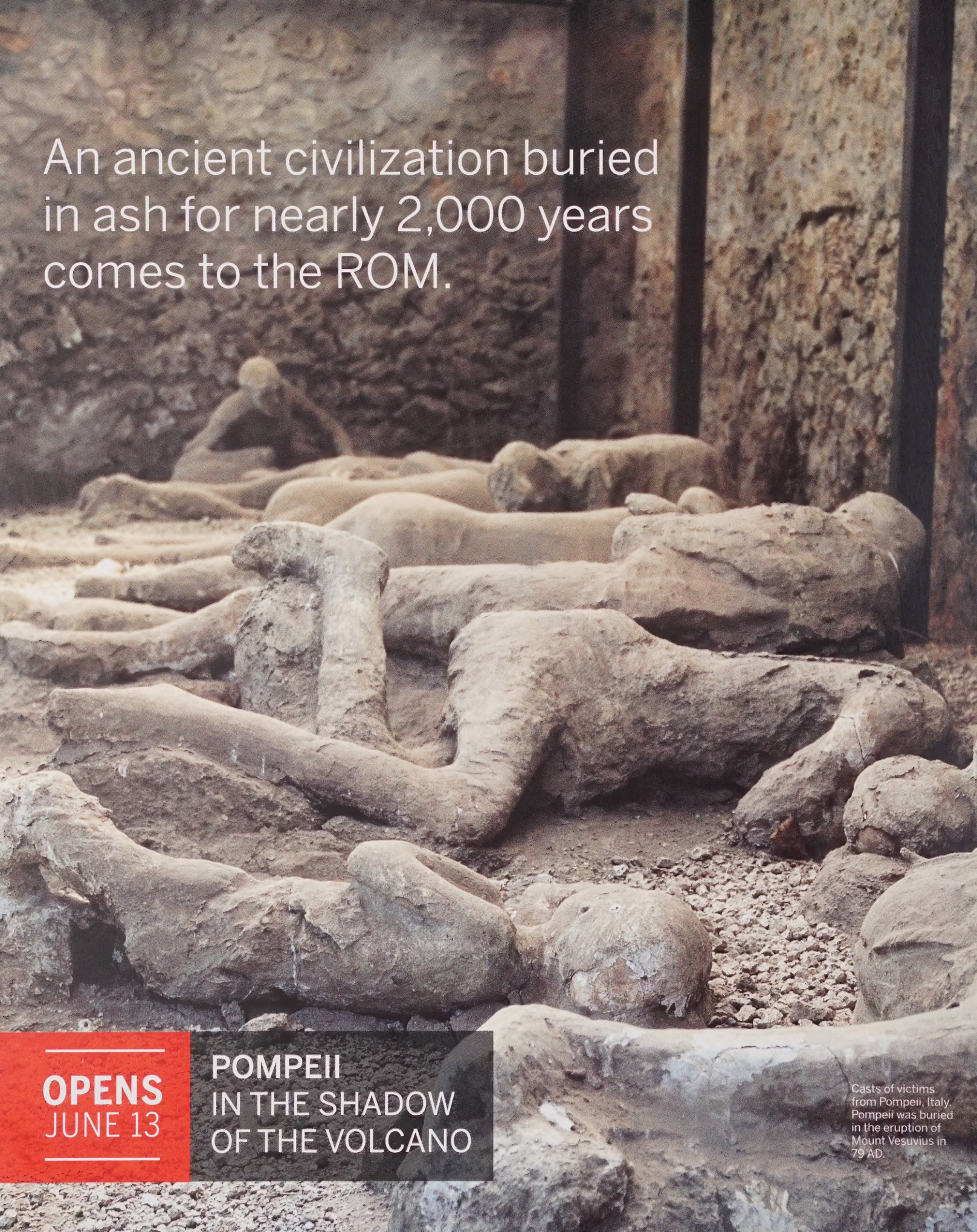
MOUNT VESUVIUS ERUPTS OVER

POMPEII

Spring 2015 \$5.95 CAN
Display until June 15, 2015



**POMPEII'S
LAST DAY** p. 22

A photograph showing several plaster casts of human figures, likely victims of the eruption of Mount Vesuvius, displayed in a museum setting. The casts are arranged on a dark, textured surface, possibly a floor or a display case. The background is a dark, textured wall. The lighting is dramatic, highlighting the forms of the casts.

An ancient civilization buried
in ash for nearly 2,000 years
comes to the ROM.

OPENS
JUNE 13

**POMPEII
IN THE SHADOW
OF THE VOLCANO**

Casts of victims
from Pompeii, Italy.
Pompeii was buried
in the eruption of
Mount Vesuvius in
79 AD.

CONTENTS

DEPARTMENTS

3 First Word

4 Calendar

6 Dispatches

10 My ROM

12 In Memoriam

13 Ask an Expert

14 Behind the Scenes

16 Backyard Biodiversity

19 Hidden Spaces

20 Insider Profile

33 ROM Travel

34 ROM Style

35 Member News

39 ROM Governors

44 Exhibit A

FEATURES

Pompeii 22

The Mount Vesuvius eruption buried the city under tons of volcanic ash. One man recorded the story of his survival.

DOUGLAS THOMSON

¡Viva México! 28

An exciting exhibition that presents a window into Mexico's vibrant culture.

Kirwin Collection 30

The story behind the ROM's remarkable new geological collection.

IAN NICKLIN



34



28



ON THE
COVER

SMOKE AND ASH REMINISCENT
OF POMPEII'S FATEFUL DAY

Photo: iStock



Douglas Thomson
EDITOR-IN-CHIEF
ROM MAGAZINE

Douglas was previously Editor-in-Chief of *Canadian Home Workshop* and has over 25 years of magazine experience. He is past president of the National Magazine Awards Foundation as well as the Canadian Society of Magazine Editors. Douglas earned his MBA from the Odette School of Business.



Ian Nicklin
TECHNICIAN,
EARTH & SPACE

Ian works with the rocks, minerals, and meteorites collection in the Centre of Earth and Space at the ROM. Presently he is focused on the integration of the Kirwin material within the collection. Such a massive reorganization of mineralogy and geology has only happened four times in our 100-year history.



Rose Pereira
STYLIST

Rose is a contributing designer to *ROM* magazine. Rose is also the Senior Associate Art Director at *Chatelaine* magazine and a passionate traveller and museum visitor. Her most memorable museum experience so far? "The Holocaust History Museum—Yad Vashem in Israel. The entire experience is beautifully designed and intensely moving."

Correction

On September 30, 2014, Donna Dixon Aykroyd and Dan Aykroyd joined a group of philanthropic leaders, including generous long-time ROM supporters James and Louise Temerty, to celebrate the appointment of Dr. David Evans as the inaugural chairholder of the James and Louise Temerty Endowed Chair of Vertebrate Palaeontology at the ROM.

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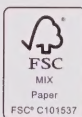
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Public hours:
Monday, Wednesday, and Friday:
10 a.m. to 4:30 p.m.
Tuesday: 10 a.m. to 5:30 p.m.

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Youth (4 to 14 years): \$12
Students (under 18) and
Seniors (65+): \$13.50
Adults: \$16

Feature exhibitions are an
additional \$10 for adults,
\$9 for seniors/students,
and \$5 for children.

Admission is free on Tuesdays for post-
secondary Canadian students with ID.

Museum and Arts Pass Program participant.

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Our Lasting Legacy

We're charting a course for a Museum of the future



OUR CENTENNIAL YEAR



The ROM turns 100 | March 19, 2014



Forbidden City Opens | March 8, 2014



ROM Revealed Weekend | May 3 & 4, 2014



ROM Centennial Ball | November 8, 2014

It's an exciting time at the ROM. Our Centennial celebrations have been a catalyst for creating a more dynamic museum experience—one that is personal, explorable and increasingly digital. Over the past year we have had many occasions to celebrate the ROM's history—the photos at left capture just some of the highlights: our official **Centennial ceremony on March 19, 2014**, the opening of the exquisite **Forbidden City** exhibition, our **ROM Revealed Weekend**, and the once-in-a-lifetime **ROM Centennial Ball**. Each of these extraordinary events was a chance to celebrate all that's been achieved and look forward with anticipation to all that's to come as the ROM's next century begins.

As the ROM looks to the future, we are committed to expanding and enhancing the experience our visitors from around the world have when they visit. Our goal is to inspire visitors to see our collections and objects as a starting point to learn more about our history, cultures, and world. The new ROM will be a place for people of all ages and experiences to share thoughts and questions. A place for conversation and a place for stories—our cultural archive.

The ROM's Welcome Project will help us realize this vision. This new project, funded by our Love the ROM Campaign, will be a lasting legacy of our Centennial. This project will change how the Museum welcomes visitors by enhancing our Plaza area along Bloor Street and around the corner to Queen's Park with vibrant, outdoor gallery spaces, biodiversity gardens and convivial gathering spaces. It will literally help us take our collections, events, and programming outside, to share in more dynamic and inclusive ways with visitors and the community. It will ensure the continued dynamism of the ROM by making it a more open, accessible, and engaging place. A place that will become an even more resonant part of people's daily lives.

Another legacy of our Centennial will be a future gallery that will explore how life began

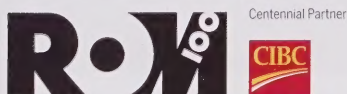
on Earth and how it evolved over time. It will be a permanent home in the Museum showcasing ground-breaking research, revealing the evolutionary origins of animals, and including discoveries by Jean-Bernard Caron, ROM curator of Invertebrate Palaeontology. The interactive space will use technology and digital tools to connect visitors to the latest ROM research and current Palaeontology projects in the field. Visitors will be able to watch, learn, and ask questions of the ROM's world-class team as they unearth spectacular specimens from active research sites across Canada.

As the ROM starts its new chapter, it also marks the start of a new adventure for me. This spring I'll be returning to Australia to start the next phase in my museum career. I'm delighted that Mark Engstrom, the ROM's Deputy Director of Collections & Research, will be acting as our Interim Director and CEO while recruitment of my successor is underway (you'll hear more from Mark in the Summer issue). With the benefits of digital and social media, I'll be able to stay in touch with the ROM community and continue to follow the remarkable people and work that makes this Museum such a unique and special place. Thank you to all for the passion and commitment you bring to the ROM. I know that energy and vision will create an even more dynamic next century at the ROM.

JK Carding

JANET CARDING
DIRECTOR AND CEO

RPC MEMBER
[@janetcarding](#)



What's on at the ROM

Upcoming exhibitions and events

ON NOW/LAST CHANCE

ROM DAYTIME LECTURE SERIES **26**

TRACES OF THE LAST 10,000 YEARS
IN TORONTO

MARCH 26 • 11 A.M. TO 12 P.M.

April Hawkins,
New World Archaeology
Technician



PANEL DISCUSSION AND RECEPTION **27**

BEYOND OUR CONTEMPORARY WORLD

MARCH 27 • 7 TO 9:30 P.M.

Featuring Douglas Coupland, Jessica Allen,
Adam Sternberg, Dr. Michael J. Prokopow
and moderated by Sara Angel

ROM 100 SPEAKS **31**

EXTREME MUSEUM
MAKEOVER

MARCH 31 • 7 TO 8 P.M.

Hear community, museum, arts, and
lifestyle trailblazers as they dish on
their dream museum of the future

APRIL TINY TOTS • SATURDAY MORNING CLUB • ROM SPEAKS • BIG WEEKEND • ROM DAYTIME LECTURE SERIES

TINY TOTS Inspire your child's imagination and sense of discovery on an eight-week sensory adventure, touring galleries and enjoying creative play-based activities and social interaction in a classroom setting.

TUESDAYS: APRIL 7 TO MAY 26 • WEDNESDAYS: APRIL 8 TO MAY 27 • SATURDAYS (P.M. ONLY): APRIL 11 TO JUNE 6



SATURDAY MORNING CLUB

APRIL 11 TO JUNE 6

Paint a masterpiece, build an empire, and
explore the world—all before lunch!



ROM SPEAKS: EARTH DAY

KITCHEN CONVERSATIONS:
SLOW FOOD, 100-MILE DIET

APRIL 21 • 7 TO 9:30 P.M.



BIG WEEKEND: EARTH, SEA & SKY

FAMILY WORKSHOP: STAR GAZERS

APRIL 11

Prepare to be star-struck as you master
the basics of space exploration and
begin your journey to the final frontier!
Investigate human perspectives on the
stars, from initial imaginings of ancient
civilizations to cutting-edge discoveries
of modern astronomers. Your astronomical
adventures in the Starlab mini-planetarium
and our galleries will inspire your art
projects and activities to be truly
out of this world!

ROM DAYTIME LECTURE SERIES

BIG BLUE WHALE BONES: HOW TO GET
THEM HOME

APRIL 30 • 12 TO 1 P.M.

Burton Lim
Assistant Curator, Mammalogy



MAY

ROM SPEAKS • BIG WEEKEND • ROM DAYTIME LECTURE SERIES • FRIDAY NIGHT LIVE • ROM SPEAKS



ROM SPEAKS: CINCO DE MAYO

MAY 5 • 7 TO 9:30 P.M.

Lecture by Chloë Sayer.

BIG WEEKEND: GLOBAL FAMILY

MAY 23 & 24

Celebrate our global communities with us. Featuring the *iViva México!* and *Generations* exhibitions



ROM DAYTIME LECTURE SERIES

DIGGING UP A
DINOSAUR ICON

MAY 28 • 11 A.M. TO 12 P.M.

Lecture by David Evans

FRIDAY NIGHT LIVE

7 TO 11:30 P.M.

CINCO DE MAYO

MAY 8

PHOTO FLASH/CONTACT PHOTOGRAPHY FESTIVAL

MAY 15

ROCK THE CARAVAN

MAY 22

ASIA TODAY

MAY 29

JUNE

ROM DAY CAMP • ROM SPEAKS • BIG WEEKEND • FRIDAY NIGHT LIVE • ROM DAY CAMP • ROM SPEAKS



ROM PD DAY CAMP

JUNE 5

Join us at the ROM for our great PD Day Camp!

ROM SPEAKS:

JEFF RUBIN THE CARBON BUBBLE
JUNE 9 • 7 TO 9:30 P.M.

Renowned Canadian economist and popular commentator on oil depletion and its economic effects will speak at the ROM



FRIDAY NIGHT LIVE

7 TO 11:30 P.M.

Indigenous NOW

JUNE 5

TOGA, TOGA!

JUNE 12

FRANCO FETE

JUNE 19

LET THE GAMES BEGIN

JUNE 26



BIG WEEKEND: POMPEII

JUNE 13 & 14 • 11 A.M. TO 4 P.M.

A celebration of ancient and contemporary Italian culture to accompany our *Pompeii: In the Shadow of the Volcano* exhibition



FIND OUT MORE

Be it a kids' event, an enthralling talk, or a special weekend event, the ROM has something for everybody. For information visit rom.on.ca/whatson or call 416.586.5797.

Discoveries & Dispatches

Coupland, a Buggy Acquisition, New Dino,
and the Buried Blue Whale



LAST CHANCE COUPLAND!

Douglas Coupland's exhibition, *everywhere is anywhere is anything is everything*, presented by TD Bank Group, will be leaving the ROM on April 26. This exhibit of Coupland's diverse work includes a wide range of media, from Lego to found materials, painting to installation. Via this work, Coupland explores issues and ideas which affect us all—the 21st-century condition, Canadian cultural identity, the power of language, and the pervasive presence of technology in modern life. Coupland's work will inspire you to question contemporary issues and suggest new ways of seeing your world.

The exhibition is a first-time partnership between the ROM and the Museum of Contemporary Canadian Art (MOCCA), with works on display at both venues. The exhibition is included with admission to the ROM until April 26 and at MOCCA (free admission) until April 19.

Douglas
Coupland's
work on display
in the Roloff Beny
Gallery.



Pochoir printed images from Séguy's *Insects* c. 1920.

POCHOIR PRINTED INSECTS

Pochoir printing, often referred to as hand colouring or hand illustration, was a popular stencil-based technique in the early 20th century, used to produce prints, giving them a freshly printed appearance.

The ROM's library recently acquired an edition of E. A. Séguy's *Insects*. Published in the 1920s, the book contains highly detailed and coloured full-page illustrations of insects, executed in the expensive pochoir printing technique favoured at this time.

The scientific study of insects began in the 17th century as the microscope improved, but entomology as a discipline gained steam during the 18th century. In Europe, this interest in small creatures was often fuelled by a general interest in the natural history of colonial possessions in far-flung places such as Africa, India, and North America. Many natural historians saw

the tiny perfection of insects as evidence of the ingenuity of God.

By the late 19th century, insects were increasingly a subject of interest for the general public. Books such as *Insects at Home* fed this growing appetite for natural-history publications. Early books on insects were usually illustrated with small, delicate, and exacting drawings, prints, or watercolours. The popular interest in books about bugs was partly fuelled by the use of new printing techniques such as lithography, which used bright colours, and was often employed in lavishly illustrated books.

At the end of the volume, Séguy includes a series of patterns and motifs for rugs or wallpaper to transform his insect drawings into stylish art deco decor.

SARAH SCHELL is a ROM Library Associate.

BLUE WHALE UPDATE

Last spring, a team from the ROM, including deputy director, Mark Engstrom, and assistant curator, Burton Lim, helped salvage one of two blue whales that had died in the Gulf of St. Lawrence ice pack and washed ashore on the west coast of Newfoundland. This recovery project (featured in our Fall 2014 issue) was only the first step in turning a tragic event into a positive educational and research opportunity.

In October, the bones of the 100-ton whales were buried in manure compost at a location in Trenton Ont., which is just the start of what may become a two-year process to get them completely de-fleshed and grease-free. Once cleaned, the bones will be brought to the ROM to be prepared for display. In the meantime, the DNA from tissue samples is being sequenced to help in the understanding of the unique evolution of marine mammals and the conservation of this endangered species.

If you're interested in learning more about this project, Lim will be giving a talk on various aspects of the project, "Big Blue Whale Bones: How to Get Them Home," on April 30 at the ROM. For more information please contact programs@rom.on.ca.



Whale bones being covered in manure compost that will thoroughly clean the bones with natural enzymes and bacteria. The cleaning process is expected to take more than a year.



MEET OUR NEW DINO CORNELIUS!

The ROM's new dinosaur has been officially nicknamed Cornelius! Since its installation in January 2015, the dino has been a popular destination for ROM visitors. How often do you get the chance to meet a "new" dino?

This dinosaur is one of the oldest members of the horned dinosaur family Ceratopsidae, which includes the famous *Triceratops*. It lived during the Late Cretaceous (79 million years ago) in what are now the Milk River badlands of southern Alberta.

Horned dinosaur species differ from one another mainly by the arrangement of horns on their faces and neck shields, and in this respect, our new dinosaur was among the most ornamented species in this group. It reached approximately 7 metres in length and 1.5 metres in height, and weighed in at roughly 2,000 kilograms. It lived alongside other ceratopsid species, as well as tyrannosaurids, duckbills, and armoured dinosaurs.

The bones of this dinosaur were discovered by renowned fossil finder Wendy Sloboda in 2010, and excavated over the following three field seasons by the ROM's Dr. David Evans and Dr. Michael Ryan of the Cleveland Museum of Natural History as part of their Southern Alberta Dinosaur Project. The project has introduced six new species to Canada's list of dinosaurs in the last five years.

Visit the 2nd-floor James and Louise Temerty Galleries of the Age of Dinosaurs to see this special dinosaur in person!

MAKING CONTACT

A new exhibition in partnership with the Scotiabank CONTACT Photography Festival explores how family photos shape our memories

Generations: Annu Palakunnathu Matthew, opening May 2, is an original ROM exhibition that allows us to study the relatively uncharted field of family photography through the work of a single artist. Matthew was born in England, raised in India, and is now based in the United States. In her photographs, she draws from her own experience of living between three cultures.

One aspect of Matthew's recent work has been the focus on family photographs. For her, the family photograph is an object filled with emotional and psychological energy. It is also a productive site from which to explore the larger dynamics of national identity, collective memory, and social transformation. Her work calls into question the distance between the past and present, and the separation of fact from fabricated history. How do family photos work to shape our memories? What can they really tell us about history? Are our family photographs relevant to anyone else but ourselves?

Matthew's work is a creative example of what can be done with family photographs and the role they play in our lives to construct our own identities, memories, and our relationships with others. Her photographs address the silences and absences in family photos when histories are not preserved and when memory and fabricated histories get blurred.

DEEPALI DEWAN is senior curator of South Asian Visual Culture in the ROM's Department of World Cultures.



Annu Palakunnathu Matthew
Annu, Re-Generation, 2015
Still from photo animation.



FRANKLIN EXPEDITION

The *HMS Erebus*, recently discovered in Arctic waters, was one of two British ships on the 1845 expedition led by Sir John Franklin to find the North West Passage through the Arctic to Asia. The expedition ended in failure and the deaths of the 129 crew members. The second ship, the *HMS Terror*, has never been found. For more information on the Franklin Expedition and to see how you can support the Franklin project at the ROM, go to page 43.

Left: The *HMS Erebus*, pictured ice-bound in the frozen Arctic during the 1845 expedition led by Sir John Franklin.

Getting Lost with Galloway

We sat down with CBC's Matt Galloway to find out exactly what keeps bringing him back to the ROM

BY DOUGLAS THOMSON

Q: Do you visit the museum often?

A: Yes, I have a couple of young kids. We come on a fairly regular basis. Sometimes if there's a special event, but also sometimes we come just to wander around. It's a great place to explore—one of the places we go to just spend time in the city. That's a big thing for our family, to be out and about in Toronto as much as we can.

Q: Do you visit other museums when you travel? Do you have any favourites?

A: We go to a lot of different museums. I'm fascinated with cities, so in Barcelona we've been to The Museum of the City, that's one of the great ones for us. Especially the subterranean catacombs... It tells you a lot about the history of the town that you're in. I think that's amazing.

One of the most interesting museums we've ever been to was in Havana. There's a museum of music and musical instruments and it's incredible. It's filled with weird curiosities that you would not otherwise have a chance to wrap your head around.

Especially with young kids, they're curious and interested in things and a museum is one place we can all go together. You leave feeling like you've learned a little bit about the culture of the place you're in.

Q: Speaking of cities and cultural connections, perhaps the upcoming Mexican textiles exhibition, *iViva México!* is a good example of this.

A: One of the things the ROM does is connect people with the city. Hopefully the Mexican community in Toronto will feel that same way after seeing *iViva México!*. If you can do things like that to make more people feel like it's their place, you're going to have more people feel invested in it. Things like that can give people an entry point into a really important institution in the city.

Q: That's a great sense of exploration.

A: Yes, and of unintentionality. The idea of being spontaneous and not having everything planned out in front of you. That to me is the gem of a place like the ROM.

Q: Are there any places at the ROM that are favourites for your children?

A: Oh yes, the bat cave. For a long time our kids were afraid to go in the bat cave. So we would go around the bat cave, or watch people come out of the bat cave. Or we'd get half way into the bat cave and have to leave. But they're now at an age where they will go through the whole thing themselves, again and again and again! That's now. But for a long time it was, "let's go to the bat cave, let's not go to the bat cave."

Q: Do you have a favourite object at the ROM?

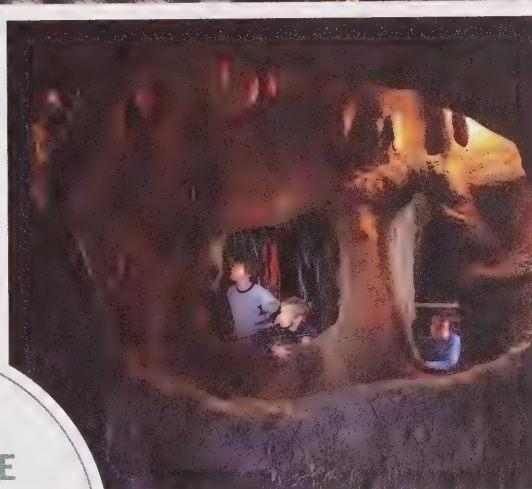
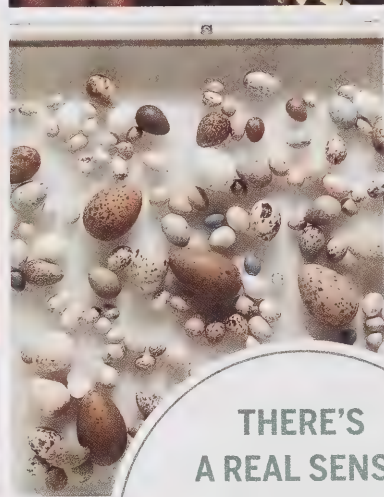
A: I remember the first time I saw the birds of paradise in the Crystal. I was on a tour for work. Then we went back later as a family and that was one of the things I was most keen to show them. I was fascinated by the way the birds sweep up the stairs. It's meant to be something that you see on your way past, but I love that people stop and look at them.

Q: What advice would you give to someone who has never visited the ROM before?

A: In many ways you can see the ROM from the outside and then from the inside. If you stand at the corner of Bloor St. and Avenue Rd., in the right light, you can look in and see the life inside the building. You can see the dinosaurs, but also people moving around. There's a real sense of a buzz that's happening there. And then you go in and there's a sense of animation that you wouldn't expect, a real sense that there's all this different life that's there.

When we go, we go through the familiar places, bat cave, the dino gallery. And we like the biodiversity area where we can spend hours opening drawers and looking at eggs and things like that. And of course the gems. Then you end up upstairs wandering through little back spots that you wouldn't otherwise plan to go to. So maybe my advice to someone would be to go and get lost. Turn left instead of right. When I go I sometimes plan to get lost.

Opposite: A collection of photographs highlighting Matt Galloway's favourite sights at the ROM.



THERE'S
A REAL SENSE
OF A BUZZ
THAT'S
HAPPENING
THERE

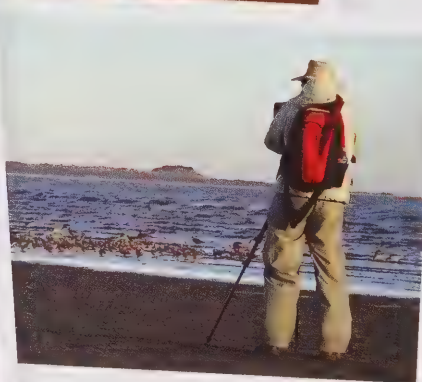
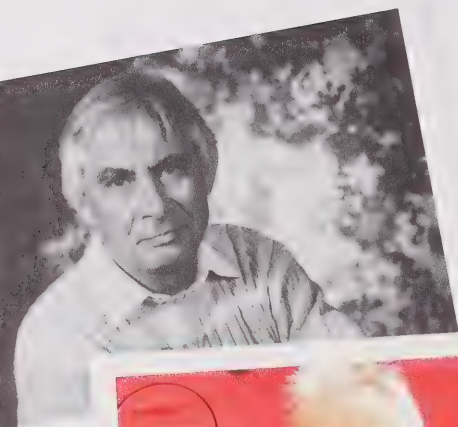


Matt Galloway is the host of Metro Morning on CBC Radio One, 99.1 FM, the top-rated morning radio program in Toronto. Galloway is a keen cyclist, burgeoning runner, voracious reader, proud Torontonian, and messy cook. He lives in the west end of Toronto with his wife and their two daughters.

The Legacy of Allan Baker

ROM's senior curator of Ornithology

BY CATHY DUTTON



Allan Baker, senior curator of Ornithology (the study of birds) and vice-president of the department of natural history at the ROM, passed away on November 19, 2014. He was an internationally recognized expert in the field of avian molecular evolution. Last May, he and his colleagues created waves when they published a study suggesting that the extinct giant moa from New Zealand was not as closely related to another flightless bird in New Zealand—the kiwi—but likely evolved from a smaller ancestor that had the ability to fly. This was done by extracting and sequencing DNA from the toe bone of the ancient moa. It was a significant clue and a fundamental contribution to the debate over the evolution of flightless birds.

Allan joined the ROM, in 1972, as assistant curator of ornithology. He was 29 years old. He soon became associate curator and head

of the Ornithology department, in 1976, and was promoted to full curator, in 1981. In 1995, he became head of the ROM's newly established Centre for Biodiversity and Conservation Biology, and subsequently became head of the Department of Natural History, in 2004. He was actively involved within the Museum—from conducting research in the field to raising funds for the ROM by participating in marathons.

Allan established an internationally renowned research program in avian evolution, pioneering several methodologies that resulted in landmark papers and put him at the forefront of his field. His research program took him all over the world, from Africa to Alaska, from the Canadian Arctic to Argentina. He published 188 papers in peer-reviewed journals.

Apart from studying the diversity and evolution of bird species, Allan was very active in conservation of migratory shorebirds. One of his papers was significant in demonstrating that the rapid population decline in red knots (*Calidris canutus*) was caused by overfishing of horseshoe crabs and their eggs in Delaware Bay. The red knots, famous for their long-distance marathon, were thus unable to sufficiently refuel for their annual survival in the Arctic breeding grounds. He was heavily involved in the education, taxonomy, and conservation of migratory shorebirds in the Western Hemisphere and endangered kiwis in his native New Zealand.

Allan was also the co-founder of the Global Flyway Network, which provides an early warning service for identifying migratory shorebirds at risk. For his outstanding and influential work in avian molecular evolution, the American Ornithology Union presented Allan with the William Brewster Memorial Award, in 2007. To give a gift to the Allan Baker Fund in his memory, please visit rom.on.ca/donate or call 416.586.5870.

CATHY DUTTON is the administrative assistant for the ROM's Department of Natural History.

Bugs 'R' Us

One of the ROM's insect experts answers critter questions



Q: A lot of people are scared of bugs—our morbid curiosity got the better of us and we were wondering, what is the biggest bug in our collection?

A: It depends on how you define “big.” The longest specimen we have is a walking stick *Phobaeticus* sp. from Southeast Asia, which is 30 centimetres in length and is on display in

the Stair of Wonders. In terms of weight, our largest is the Titan beetle (*Titanus giganteus*), which weighs about 35 grams and is on display in the Schad Gallery of Biodiversity.

Q: What's the deadliest, or most venomous, bug that we have here at the ROM?

A: Once again, it depends. The Brazilian wandering spiders (*Phoneutria* spp.) are considered the world's most venomous spiders (Guinness World Records). However, if you are allergic to bee or wasp venom, a sting from one of them could kill you.

Q: Are there any interesting butterfly migrations that we should look out for in the coming weeks?

A: In April, we may see the return of our regular southern migrants, such as Red Admirals, Painted Ladies, American Ladies, Orange Sulphurs, Question Marks, and perhaps some early Monarchs. Native species that overwinter as adults or chrysalids may fly as early as March if conditions are right. Milbert's

Top:
Antonia Guidotti examines a specimen in the Entomology lab.

Right:
The Brazilian wandering spider, *Phoneutria* spp.



and Compton Tortoiseshells, Spring Azures, and Mourning Cloaks are among these.

Q: We love picnicking outside in the summer, but our meals are cut short because of wasps. What can we do about them?

A: Yellow jackets are much worse than ants at a picnic! When your picnic gets interrupted by wasps, don't swat them or make them angry. If they are really problematic, you can purchase a trap or make a simple trap by combining watered-down juice or pop with a few drops of dish soap in a small dish. Wasps will be attracted to the sweet smell, but the soapy water will inhibit their flying abilities and they will drown. Make sure your dish has a little depth and there is nothing floating in the trap.

Antonia is the co-author of *ROM Field Guide to Butterflies of Ontario*. Buy a copy from the ROM Boutique so you have it on hand to track butterfly migrations this spring.

ANTONIA GUIDOTTI is an entomology technician in the ROM's Department of Natural History.

The Objects of My Affection

How a ROM study collection is put together

BY ARUNA PANDAY

One of the primary objectives of the ROM is education. Visitors are encouraged to self-tour (read labels, listen to audio guides, scan tags), take docent guided tours, attend lectures, symposia, and seminars, and follow curator tweets. Study collection objects are experienced more intimately than those in the rest of the ROM; students and viewers can handle the objects directly or in their protective housings. Certainly a tantalizing opportunity to break the sacred boundary of not touching objects in museums and galleries!

South Asians represent 5% of Canada's population, 8% of Ontario's inhabitants and 15% of Torontonians (Canada Census 2011). Almost twenty years ago a Toronto South Asian community initiative led to the development of the Sir Christopher Ondaatje South Asian Gallery. During my internship in the South Asian section of the ROM's Department of World Cultures, the objects of this gallery became the focus of my attention. Guided by senior curator Deepali Dewan, my task was to assemble a South Asian Study Collection to add to pre-existing ones on Egyptology, natural sciences, medieval Europe, Japan, Canadian History, China, Korea, the Mayan Empire and Judaica.

The step was to gather objects. But, as my knowledge grew, these unknown curiosities quickly turned into artifacts full of historical significance. A flat, metal circle transformed from an odd embroidery hoop to a menacing weapon, the chakram. Elaborately painted and lacquered tiny circles became more than simply portable art as ganjifa playing cards. My chatelaine references, to the iconic Canadian magazine or chanteuse K.D. Lang's "Miss Chatelaine," were not helpful decoders; the curious, violent looking object was a beauty kit with tools for ablution, scraping, plucking, and picking.

After several revisions we arrived at a final selection of objects but this was hardly the end of the process. ROM conservators had to provide recommendations on object preparation. Their



Head of Bodhisattva (present day Afghanistan/Pakistan); 3rd century AD.

main concern was handling; fingerprint oil and dirt on our hands will do damage to all things over time, they explained, so wearing gloves is a must. While the uninitiated may consider this an impediment to experiencing the object, what I saw most strongly reflected was their love for the artifacts; a strong desire to preserve the objects, to maintain as perfect a state of being for as long as possible.

The second part of my task was assembling a binder of object descriptions with cultural history and context, essentially a South Asia Study Collection guide. A 2,000 year old Kushan coin, from present day Kabul Valley, Afghanistan, features emperor



I developed an affection and appreciation for all the objects, even those I didn't consider aesthetically pleasing



Vima I Takto on the obverse and a horse on the reverse facilitating learning about trade and the introduction of horses into South Asia, and the political rulers who made the emergence of anthropomorphic images of the Buddha in the region of Gandhara possible. Yet, as I selected and learned more about individual artifacts, I knew that some objects would be tricky to appreciate individually, thus they are paired with supplementary objects or images for context.

A 5,000-year old Indus Valley potsherd paired with a reproduction pot, made by a Pakistani potter from roughly the same region as the original, brings the sherd to life showing what a complete vessel could be. Gem and mineral specimens (emeralds, lapis lazuli, sapphires, garnets) generously loaned to the South Asian Study Collection by ROM's Mineralogy department, supplements miniature paintings and inlay tile, showing pigment in the raw state. An ankusha, or elephant goad, used to prod 2.5-cm-thick elephant skin to steer him in the direction desired, is probably far removed from most people's experience of the world but a historical painting showing it in use gives the object context.

Researching the stories, geographies and cultures swirling around and imbued by the objects, I developed an affection and appreciation for all the objects, even those I didn't consider aestheti-

cally pleasing. My favourite piece is a modest, grey schist sculpture from the 3rd century CE. Earless, nose-less, body-less, this bodhisattva head from the region of Gandhara in present day northern Pakistan and north-eastern Afghanistan, was the lesser cousin of his grander counterparts on display in the Sir Christopher Ondaatje South Asian Gallery. Nonetheless, he became my oldest friend. The lines of his diadem and curly locks speak of an ancient cosmopolitan world, once a centre of Buddhist culture, where Persian, Greco-Roman and Indian influences converged in talents of an unknown maker and a model who posed to be sculpted into this small, perfectly balanced face. Bodhisattvas like my dear friend, are Buddhist teachers who have given up enlightenment in order to stay in the material realm and work for the enlightenment of all sentient beings. I will miss my visits with him, but I am pleased to know that others will have the opportunity to interact with him, uncover the mysteries of objects in this study collection, and develop their own attachments.

ARUNA PANDAY is a ROM curatorial intern and a PhD candidate in the Department of Anthropology at York University. She is also the current chair of the Friends of South Asia committee at the ROM.

Left: Senior curator Deepali Dewan surveys the study collection in one of the ROM's storage areas.

Right: Modern-day replica pot and original pottery sherd from Chanhudaro, Indus Valley (present day Sindh Province, Pakistan); c. 2500 – 1900 BC.

Name that Fish!

This ROM workshop is educating Ontario's fisheries community

BY ERLING HOLM AND MARY BURRIDGE



Behind the scenes, ROM ichthyologists are preparing for a significant spring event, one that few members of the ROM community know anything about, but which Ontario fish aficionados are waiting for with bated breath. It is an event where students of all ages pore over specimens of preserved fishes. They count fin rays, compare colour patterns, and search for tiny pores with the use of a microscope—all for the honour of receiving a certificate from the ROM confirming the successful completion of an Ontario Fish Identification Workshop. More importantly, these students have significantly improved their ability to identify Ontario's 155 species of fishes.

In the last 20 years, more than 1,000 college and university students, biologists, technicians, planners, ecologists, and professors from a wide variety of organizations, including consulting companies, all levels of government, conservation authorities, educational institutions, and First Nations have completed one or more of the ROM's Ontario Fish Identification Workshops.

The workshops have been held in various locations around Ontario, and although most participants come from Ontario, a few have come from other provinces and Great Lakes states.

You might wonder why so many people are interested in identifying Ontario's fish species. Our understanding of the natural world depends on correct identification of organisms. Accurate identifications are necessary when studying the species' abundance, range, and habitat. Anglers need to correctly identify their catch in order to comply with regulations. It may be illegal, for instance, to take a Muskellunge, yet legal to take a similar-looking Northern Pike. Distinguishing an invasive from a native species is critical as the invasive species needs to be reported and removed from the ecosystem. Recognizing an endangered fish species is essential as it requires a high level of protection. Fisheries research, including effects of climate change, is only reliable if fishes are identified correctly. For example, records kept by the ROM show that many warm- and cool-water fishes are now living farther north, in lakes that used to be too cold for them.



Can you tell the difference?

Ontario's 30 to 40 sport fishes are relatively easy to recognize with some practice. However, many other species are small and look very much alike. Aquatic biologists and fisheries technicians that conduct research or environmental monitoring in Ontario often need to identify all fish species they encounter. Obviously, it is neither desirable nor practical to kill all their catch for positive identification by an expert. After taking the ROM's Ontario Fish Identification Workshops, fisheries workers are able to identify more of their catch while in the field and then release them unharmed. They are also more likely to recognize a range extension of a fish species. New discoveries such as these require that the fish be kept and preserved for archiving in a museum, or to be properly photographed.

Accurate identifications are necessary...anglers need to correctly identify their catch in order to comply with regulations

Teaching strategies and emphases have changed over the years to keep up with the demands. In 2007, Fisheries and Oceans Canada funded the development of a specialized workshop on the identification of 30 fish species at risk in Ontario, assisted by Fisheries and Oceans Canada staff. Workshops have increased from one day to three days in length, and this spring our first four-day workshop is being offered in response to many comments by participants that three days was not enough time to learn how to identify 155 species. Another workshop on



identifying Ontario's 40 species of minnows (Family *Cyprinidae*, the most challenging group to identify) was conducted for the first time, in 2014, to a sold-out class of 29 participants.

The continuing popularity of the workshops has been largely due to the ROM's diverse collection of Ontario freshwater fishes. This collection is a result of more than 100 years of ROM fieldwork and donations, and it is the most complete of its kind in the world. Workshop participants study, at their own pace, specimens from the collection in detail, to become familiar with characteristics that distinguish one Ontario fish species from another. A valuable tool for the workshops is the *ROM Field Guide to Freshwater Fishes of Ontario*. Colour photographs and key characteristics of each species included in the book are useful not only during the workshops, but also in the field after the workshop has been completed. Hands-on lab demonstrations and presentations complete each workshop, and all contribute to an excellent learning experience.

Two species that are difficult to tell apart: The Florida Gar (top), introduced in Ontario, is very similar to the native and threatened Spotted Gar (bottom). The Spotted Gar differs in having a patch of plates under the lower gill cover and a slightly longer and narrower snout.

ERLING HOLM and **MARY BURRIDGE** are assistant curators of Ichthyology in the ROM's Department of Natural History.



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Artist's Studio

Art imitates life in this hidden space at the ROM

WHAT IS IT?

An artist workshop where models are created for the ROM's galleries. Take a stroll down Philosopher's Walk and you might be able to sneak a peek inside to see the latest projects.

WHO WORKS THERE?

Georgia Guenther has been a resident artist at the ROM for 36 years. She and her team create models of animals, plants, and city structures for display in the Museum. Models are also created for tactile learning experiences.

WHERE CAN YOU SEE SOME OF THEIR WORK?

Check out hundreds of models of various life forms in the Schad Gallery of Biodiversity, including the Giant Chinese Salamander or the tactile version of the Luohan figure in the Matthews Family Court of Chinese Sculpture.

WHAT'S NEXT? Georgia's working on a model showcasing Pompeii, with Mount Vesuvius in the background, prior to the deadly explosion. The model will be part of the highly anticipated *Pompeii: In the Shadow of the Volcano* exhibition.

JOIN the Royal Patrons Circle (RPC) or Young Patrons Circle (YPC) to experience behind-the-scenes tours and enjoy exclusive access to the ROM's collections and curators!

Ancient Cultures + World Art + Textiles and Fashions

The ROM's Sascha Priewe is a guy with a lot on the go

BY SHEEZA SARFRAZ



Sascha Priewe
MANAGING DIRECTOR
ROM Ancient Cultures,
ROM World Art and Culture
ROM Textiles and Fashions

Academic Positions
2009 – 2015
Curator
Chinese and Korean Collections,
The British Museum

2012
Visiting Curator
Shanghai Museum

2008 – 2009
Contributing Curator
The British Museum

Education
2012
DPhil, Archaeology,
University of Oxford

2007
MA, Art and Archaeology,
School of Oriental and African
Studies, U. of London,
London

The ROM welcomes Sascha Priewe in his appointment as the managing director of three of our Centres of Discovery: Ancient Cultures, World Art and Culture, and Textiles and Fashions. He made the transatlantic move to Toronto this March from London, where he was curator of the Chinese and Korean collections at the British Museum.

He began his career as a diplomat in the Foreign Office in Germany. Fluent in German, English, French, and Chinese, he has also served as the cultural attaché for Germany in Beijing, China. When asked about what got him interested in working in museums, Sascha attributes it to his interest in history as a child. "Since I was young, I have always been fascinated with ancient cultures, and with it came a fascination for the places in which they are housed. After a couple of rewarding internships in museums it seemed natural to pursue this as a career," he says.

At the ROM, Sascha has had to hit the ground running by focusing on two major exhibitions opening at the ROM in the upcoming months. The exhibition launch of *Pompeii: In the Shadow of the Volcano* and *Viva México! Clothing and Culture* are poised to make for, as Sascha puts it, "a very special summer in Toronto." Fresh off the reopening of the British Museum's renovated Korea Foundation Gallery, he is looking forward to engaging visitors in active conversations around *Pompeii* to understand why "Pompeii still matters today, and what archaeology can tell us about past natural and human-made disasters," he says.


Sascha is excited about being at the ROM, calling Toronto his "second home for years." He has also been a research associate at the Museum, and is an affiliate member of the Archaeology Centre at the University of Toronto. "My subject specialism in Chinese art and archaeology has automatically drawn me to the ROM's incredible Chinese collections," he says, adding that he is keen on getting to know the rest

of the ROM's collections, as well. On the future of museums, he stresses the connection between such institutions and the public: "Museums will continue to have to prove their relevance to society, especially in a financially challenging climate for the cultural sector. We need to listen much more to our visitors and communities and provide strong programs that have personal relevance for people. I think the ROM's Centres of Discovery are a brilliant idea to create conversations between us and our audiences."

When not managing the three centres at the ROM, he might be running along the lakeshore, hitting the rock-climbing walls around town, or visiting a local art gallery. "I wish to engage more deeply with the local cultural scene, for example the thriving contemporary art scene in Toronto as well as the fascinating history of the city," he says. "And, this might be totally cliché, but I have been hooked on canoe camping since my first taste of that experience several years ago. So I am really keen to get back out to Algonquin or Killarney this summer."

SHEEZA SARFRAZ is project coordinator for ROM Press and production editor of ROM magazine.





Where in the World Are They?

Who is where...and why...among our international curatorial team

U.S.



Deepali Dewan
SENIOR CURATOR
South Asian Visual Culture

In early February, Deepali participated on a panel on contemporary South Asian photography at Yale University. Deepali's most recent book, *Raja Deen Dayal* (2014) brings together extensive archival research with close analysis of a significant body of work by path-breaking lensman Raja Deen Dayal (1844-1905) that is today preserved in the Alkazi Collection of Photography. His is a story not only of early photographic history, but of how the camera itself helped to construct an image of India during a time of political and social change.

PORTUGAL



Karin Ruehrdanz
SENIOR CURATOR
Islamic Decorative Arts

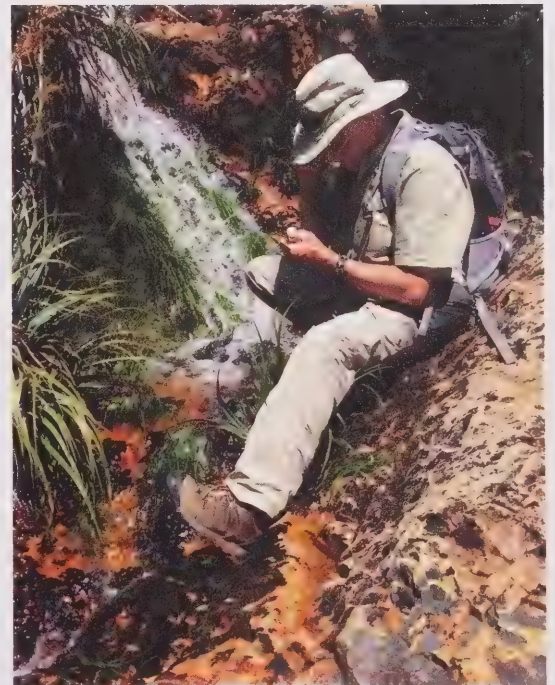
When she discovered that the most beautiful manuscripts of Persian poetry dedicated to the Bukharan ruler and ardent bibliophile Abd al-Aziz Bahadur (reigned 1539-1550) were, in fact, refurbished older ones, Karin acknowledged that this kind of patchwork could only be understood through autopsy. In March, Karin visited the Calouste Gulbenkian Foundation at Lisbon for a thorough inspection of several of these enigmatic manuscripts that were redecorated and provided with double-page paintings under the supervision of the famous head librarian Sultan-Mirak.

SOUTH AFRICA AUSTRALIA



Doug Currie
SENIOR CURATOR
Entomology

Black flies evolved during the Jurassic period when the supercontinent Pangaea began rifting into two landmasses—Laurasia in the north, and Gondwana in the south. The latter became further subdivided, forming the continents Australia, Africa, and South America. Doug is exploring how the breakup of Gondwana shaped major evolutionary lineages of black flies in the southern hemisphere. He made collections of Gondwanan species during a six-month sabbatical in Australia and South Africa, and will survey the South American species in 2016.



Curator Doug Currie collecting Gondwanan black flies at a waterfall near Tulbagh, South Africa.



Antique colour
illustration (c. 1866)
of Mount Vesuvius
erupting

POMPEII'S

LAST DAY

BY DOUGLAS THOMSON

The horrors of the Mount Vesuvius eruption were buried under volcanic ash. Thankfully one scholarly young man wrote the story of his own survival.

On the day Mount Vesuvius erupted in AD 79, it spewed ash and pumice kilometres into the atmosphere. Small hail-sized pebbles fell from the sky, covering the area around the volcano. The volcanic debris then began to build up in the neighbouring cities of Pompeii and Herculaneum causing roofs and entire buildings to collapse. The pyroclastic flows that followed the initial eruption swiftly killed people as they choked to death from ash.

These cities, considered resort destinations in their day, were not rebuilt after the eruption and eventually their locations were forgotten. Pompeii and Herculaneum

remained buried for almost 1,700 years, until 1748, when they were rediscovered and excavations began. Excavations around Mount Vesuvius continue today, providing historians with a wealth of unique insight into Roman life at the time of the eruption.

Ironically, the same catastrophe that destroyed the city and its culture also preserved it. Because Pompeii was buried so quickly, the city was effectively “frozen” at that moment in time. And excavations are still ongoing, with new artifacts being uncovered to this day.

As much as we have learned about these early cities and their citizens from the archaeological excavations, surprisingly little is known about the

details of the catastrophe itself. In fact, to date there is only one written version of the eruption, and much of what we know of the event is based on the written account of a young man by the name of Gaius Caecilius Cilò, more commonly known as Pliny the Younger. Pliny’s uncle, Pliny the Elder (Gaius Plinius Secundus) was an official in the Roman Court, in charge of the fleet in the Bay of Naples area.

Surviving the eruption, Pliny later wrote two letters to his friend, Tacitus, a historian of the time, explaining exactly what happened that fateful day.

Here is Pliny’s horrific account of what the eruption was like for the people who lived near the volcano...

My dear Tacitus,

My Uncle was at Misenum in his capacity as commander of the fleet on the 24th of August (AD 79) when between two and three in the afternoon my mother drew his attention to a cloud of unusual size and appearance. He had had a sunbath, then a cold bath, and was reclining after dinner with his books. He called for his shoes and climbed up to where he could get the best view of the phenomenon. The cloud was rising from a mountain—at such a distance we couldn't tell which, but afterwards learned that it was Vesuvius. I can best describe its shape by likening it to a pine tree. It rose into the sky on a very long "trunk" from which spread some "branches." I imagine it had been raised by a sudden blast, which then weakened, leaving the cloud unsupported so that its own weight caused it to spread sideways. Some of the cloud was white, in other parts there were dark patches of dirt and ash. The sight of it made the scientist in my uncle determined to see it from closer at hand.

He ordered a boat made ready. He offered me the opportunity of going along, but I preferred to study—he himself happened to have set me a writing exercise. As he was leaving the house he was brought a letter from Tascius' wife, Rectina, who was terrified by the looming danger. Her villa lay at the foot of Vesuvius, and there was no way out except by boat. She begged him to get her away. He changed his plans. The expedition that started out as a quest for knowledge now called for courage. He launched the quadriremes and embarked himself; a source of aid for more people than just Rectina, for that delightful shore was a populous one. He hurried to a place from which others were fleeing, and held his course directly into danger. Was he afraid? It seems not, as he kept up a continuous observation of the various movements and shapes of that evil cloud, dictating what he saw.

Ash was falling onto the ships now, darker and denser the closer they went. Now it was bits of pumice, and rocks that were blackened and burned and shattered by the fire.

Ash was falling onto the ships now, darker and denser the closer they went. Now it was bits of pumice, and rocks that were blackened and burned and shattered by the fire. Now the sea is shoal; debris from the mountain blocks the shore.

He paused for a moment wondering whether to turn back as the helmsman urged him. "Fortune helps the brave," he said, "Head for Pomponianus."

Meanwhile, broad sheets of flame were lighting up many parts of Vesuvius; their light and brightness were the more vivid for the darkness of the night. To alleviate people's fears my uncle claimed that the flames came from the deserted homes of farmers who had left in a panic with the hearth fires still alight. Then he rested, and gave every indication of actually sleeping; people who passed by his door heard his snores, which were rather resonant since he was a heavy

They tied pillows on top of their heads as protection against the shower of rock. It was daylight now elsewhere in the world, but there the darkness was darker and thicker than any night.

man. The ground outside his room rose so high with the mixture of ash and stones that if he had spent any more time there escape would have been impossible. He got up and came out, restoring himself to Pomponianus and the others who had been unable to sleep. They discussed what to do, whether to remain under cover or to try the open air. The buildings were being rocked by a series of strong tremors, and appeared to have come loose from their foundations and to be sliding this way and that. Outside, however, there was danger from the rocks that were coming down, light and fire-consumed as these bits of pumice were. Weighing the relative dangers they chose the outdoors; in my uncle's case it was a rational decision, others just chose the alternative that frightened them the least.

They tied pillows on top of their heads as protection against the shower of rock. It was daylight now elsewhere in the world, but there the darkness was darker and thicker than any night. But they had torches and other lights. They decided to go down to the shore, to see from close up if anything was possible by sea. But it remained as rough and uncooperative as before.

Resting in the shade of a sail he drank once or twice from the cold water he had asked for. Then came a smell of sulfur, announcing the flames, and the flames themselves, sending

others into flight but reviving him. Supported by two small slaves he stood up, and immediately collapsed. As I understand it, his breathing was obstructed by the dust-laden air, and his innards, which were never strong and often blocked or upset, simply shut down. When daylight came again two days after he died, his body was found untouched, unharmed, in the clothing that he had had on. He looked more asleep than dead.

Meanwhile at Misenum, my mother and I, but this has nothing to do with history, and you only asked for information about his death. I'll stop here then. But I will say one more thing, namely, that I have written out everything that I did at the time and heard while memories were still fresh. You will use the important bits, for it is one thing to write a letter, another to write history, one thing to write to a friend, another to write for the public. Farewell. †

❧ PLINY'S SECOND LETTER ❧

My dear Tacitus,

You say that the letter I wrote for you about my uncle's death made you want to know about my fearful ordeal at Misenum (this was where I broke off). "The mind shudders to remember...but here is the tale."

There had been tremors for many days previously, a common occurrence in Campania and no cause for panic. But that night the shaking grew much stronger; people thought it was an upheaval, not just a tremor. My mother burst into my room and I got up. I said she should rest, and I would rouse her (sc. if need be). We sat out on a small terrace between the house and the sea. I sent for a volume of Livy; I read and even took notes from where I had left off, as if it were a moment of free time; I hardly know whether to call it bravery, or foolhardiness (I was 17 at the time).

Now the day begins, with a still hesitant and almost lazy dawn. All around us buildings are shaken. We are in the open, but it is only a small area and we are afraid, nay certain, that there will be a collapse. We decided to leave the town finally; a dazed crowd follows us, preferring our plan to their own (this is what passes for wisdom in a panic). Their numbers are so large that they slow our departure, and then sweep us along. We stopped once we had left the buildings behind us. Many strange things happened to us there, and we had much to fear.

The carts that we had ordered brought were moving in opposite directions, though the ground was perfectly flat, and



they wouldn't stay in place even with their wheels blocked by stones. In addition, it seemed as though the sea was being sucked backwards, as if it were being pushed back by the shaking of the land. Certainly the shoreline moved outwards, and many sea creatures were left on dry sand. Behind us were frightening dark clouds, rent by lightning twisted and hurled, opening to reveal huge figures of flame. These were like lightning, but bigger. At that point the Spanish friend urged us strongly: "If your brother and uncle is alive, he wants you to be safe. If he has perished, he wanted you to survive him. So why are you reluctant to escape?"

*We stood up and shook the ash
off again and again; otherwise we
would have been covered with it
and crushed by the weight*

Waiting no longer, he took himself off from the danger at a mad pace. It wasn't long thereafter that the cloud stretched down to the ground and covered the sea. It girdled Capri and made it vanish, it hid Misenum's promontory. Then my mother began to beg and urge and order me to flee however I might, saying that a young man could make it, that she, weighed down in years and body, would die happy if she escaped being the cause of my death. I replied that I wouldn't save myself without her, and then I took her hand

and made her walk a little faster. She obeyed with difficulty, and blamed herself for delaying me.

Now came the dust, though still thinly. I look back: a dense cloud looms behind us, following us like a flood poured across the land. "Let us turn aside while we can still see, lest we be knocked over in the street and crushed by the crowd of our companions." We had scarcely sat down when a darkness came that was not like a moonless or cloudy night, but more like the black of closed and unlighted rooms. You could hear women lamenting, children crying, men shouting. Some were calling for parents, others for children or spouses; they could only recognize them by their voices. Some bemoaned their own lot, others that of their near and dear. There were some so afraid of death that they prayed for death. Many raised their hands to the gods, and even more believed that there were no gods any longer and that this was one last unending night for the world. Nor were we without people who magnified real dangers with fictitious horrors. Some announced that one or another part of Misenum had collapsed or burned; lies, but they found believers. It grew lighter, though that seemed not a return of day, but a sign that the fire was approaching. The fire itself actually stopped some distance away, but darkness and ashes came again, a great weight of them. We stood up and shook the ash off again and again; otherwise we would have been covered with it and crushed by the weight. I might boast that no groan escaped me in such perils, no cowardly word, but that I believed that I was perishing with the world and the world with me, which was a great consolation for death.

I might boast that no groan escaped me in such perils, no cowardly word, but that I believed that I was perishing with the world and the world with me, which was a great consolation for death.

At last the cloud thinned out and dwindled to no more than smoke or fog. Soon there was real daylight. The sun was even shining, though with the lurid glow it has after an eclipse. The sight that met our still terrified eyes was a changed world, buried in ash like snow. We returned to Misenum and took care of our bodily needs, but spent the night dangling between hope and fear. We still refused to go until we heard news of my uncle, although we had felt danger and expected more.

You will read what I have written, but will not take up your pen, as the material is not the stuff of history. You have only yourself to blame if it seems not even proper stuff for a letter. Farewell. †

Four Volcanic Eruptions with the Highest Death Toll in History

While the severity of ancient volcanic eruptions is impossible to know, more recent eruptions have been easier to quantify. Volcanic activity is a good reminder that our planet is active and ever-changing. The fact remains that volcanic eruptions can be extremely dangerous.

- 1 Tambora, Indonesia, 1815 (death toll: 92,000)
- 2 Krakatoa, Indonesia, 1883 (death toll: 36,417)
- 3 Mt. Pelee, Martinique, 1902 (death toll: 29,025)
- 4 Ruiz, Colombia, 1985 (death toll: 25,000)

How to Survive a Volcano

Even though volcanoes are not typically part of the everyday life of most Canadians, according to Emergency Management BC (EMBC), the small recurrent earthquakes and large mountain ranges in the Pacific Northwest indicate the west coast of Canada is still quite active geologically and that means volcanic eruptions are possible. According to EMBC,

"The possibility of an eruption, even a large explosive one, cannot be ruled out." In addition to the domestic dangers, travellers to locations with active volcanoes may also want to take note.

Volcanic activity can result in explosions called plinian eruptions that shoot rocks, ash, and gas hundreds of metres into the air. While not all types of volcanic eruptions are so dramatic, they can all be dangerous.

Here's how to prepare yourself if you are in the area of an eruption...

During the Eruption

- ✓ Make sure you have a working battery-operated radio in case the power goes out. It's important to stay connected.
- ✓ Evacuate the area as soon as possible after being told to do so. It may be your only opportunity.
- ✓ Get inside if you're caught outdoors. Unless you need to evacuate, the safest place you can be is inside a strong structure.
- ✓ Get to high ground if you can't find shelter. Lava flows, mudflows, and flooding are common in a major eruption. All of these can be deadly, and tend to travel in valleys and low-lying areas.
- ✓ Protect yourself from pyroclastics. While you want to get to higher ground, you should also try to shield yourself from pyroclastics, which are rocks and debris (sometimes red-hot) that are sent flying during an eruption. Sometimes, such as at Mount St. Helens in 1980, they can land miles from the volcano's crater.
- ✓ If you are caught in a hail of smaller pyroclastics, crouch down on the ground, facing away from the volcano, and protect your head with your arms, a backpack, or anything else you can find.
- ✓ Avoid exposure to poisonous gases. Volcanoes emit a number of gases, and if you are close to one when it erupts, these gases could be deadly. Breathe through a respirator, mask, or moist piece of cloth—this will also protect your lungs from clouds of ash.
- ✓ Mudflows and flooding following an eruption generally kill far more people than pyroclastics or lava. You can be in danger even many kilometres from the volcano. Never try to cross a lava flow or lake.

Background image: Mount Tungurahua, an active volcano in Ecuador.

Viva México!

The Clothing and Culture of Mexico

The Royal Ontario Museum's collection of Mexican textiles and costume is of international stature. Extremely varied, it spans 400 years of indigenous and colonial history.

It is as significant as the collections held by major Mexican museums such as the Museo Franz Mayer, yet it is virtually unknown, even in Canada.

All that will change when the new exhibition *¡Viva México! Clothing and Culture* opens at the ROM this spring. This exhibition will be the ROM's first-ever presentation of this large and important holding and will feature approximately 140 pieces created in Mexico between the 18th and 21st centuries. Pieces will include complete costume ensembles, textiles, embroidery, and beadwork. Colourful and vibrant, the exhibition will be a true delight for the eyes while also providing a window into Mexican history and culture.

The evolution of Mexican textiles and garment styles reflects the history of Mexico. Showing how Mexico's artistic traditions were influenced by, and in turn influenced, the world around them, the exhibition will explore continuity and change.

In Mexico, the creation of fine textiles reaches back over many centuries. Textiles were one of the great art forms of pre-Conquest Mexico; representations of the elite show that clothing was both rich and splendid. When the Spanish *conquistadores* arrived in 1519, they were impressed by the achievements of spinners, dyers, weavers, embroiderers and featherworkers.

After the Conquest, European skills, raw materials, garment styles and design motifs were widely adopted in Mexico, where they merged with those of indigenous societies. This fusion has given



Mexican textiles their remarkable range and visual appeal. Although Mexican cities are as modern as any in the developed world, some 60 languages are still spoken by the descendants of the Maya, the Aztecs, and other ancient cultures. Textiles remain central to the everyday and ceremonial life of countless communities throughout rural Mexico.

¡Viva México! will bring the history and culture of the Americas to a broad and international audience at the time of the Pan Am and Parapan Am Games. It is curated by Chloë Sayer, a world authority of Mexican textiles, and Alexandra Palmer, the Nora E. Vaughan Fashion Costume senior curator and chair of the Veronika Gervers Research Fellowship in Textiles & Costume at the ROM.

Presenting Partner



This exhibition is generously supported by the Burnham Brett Endowment for Textiles and Costume and the Gwendolyn Pritchard Fraser Endowment Fund

HOW DO I SEE IT?

Opens May 9

Members Preview
May 8

Mexican textiles incorporate the work of spinners, dyers, weavers and embroiderers.



Colourful and vibrant the textiles provide a window into Mexican culture and history.

Feeling like more Mexican? Check out these upcoming events

Tuesday May 5

ROM SPEAKS: Join Chloë Sayer at the *¡Viva México!* Opening

Talk with Reception,
Gallery Sneak Peek
• Signy and Olóphée
Eaton Theatre

Friday May 8

FNL: Cinco de Mayo

¡Viva México! exhibition
launch & celebration of
Mexican culture
• Museum Wide

Tuesday May 19

ROM SPEAKS:
Kitchen Conversations

The Mexican Table:
Food, Drink & Culture
Chefs, wine-makers, and
distillers showcase
Mexican gastronomy
• G5 Lounge

Friday June 26

FNL FINALE: Let the
Games Begin

In anticipation of the Pan
Am Games, join us for a
celebration of ancient &
contemporary sport
• Museum Wide

For information visit
rom.on.ca/whatson or call
416.586.5797.

EARTH'S ARCHIVE

THE STORY BEHIND THE ROM'S EXCITING NEW GEOLOGICAL COLLECTION

BY IAN NICKLIN

The breadth and depth of the specimens in the Kirwin Collection were assembled over a lifetime of exploring and collecting. It is, in essence, a geological library.

Rocks are the archive of the Earth; they tell stories. If you can read their language, a four-billion-year-old narrative will unfold before your eyes. This is the true value of the Kirwin Collection, its opportunity to teach. It has lifted the geology collection at the ROM from one of provincial significance, to one of world-class status. The acquisition of the Kirwin Collection is utterly transformative for the Centre of Earth and Space at the ROM.

Of course the importance of the Kirwin Collection goes far beyond the many remarkable specimens it contains. The collection was built with one purpose in mind: to create a resource that would be of value in teaching both the fundamentals and the finer points of the geological processes that form the mineral resource deposits we depend on. We know of no other collection, private or institutional, that rivals or equals the Kirwin Collection.

Working with our sponsorship partners, the collection's arrival at the ROM gives us the opportunity to upgrade all of our collections spaces, including a new classroom, the comprehensive digitization of the specimens, and more. The collection's long-awaited arrival also signifies a rebirth of geology at the Museum and our ability to teach and to inspire our audience with new insights into our remarkable planet.

Every Rock Tells a Story

Hematite

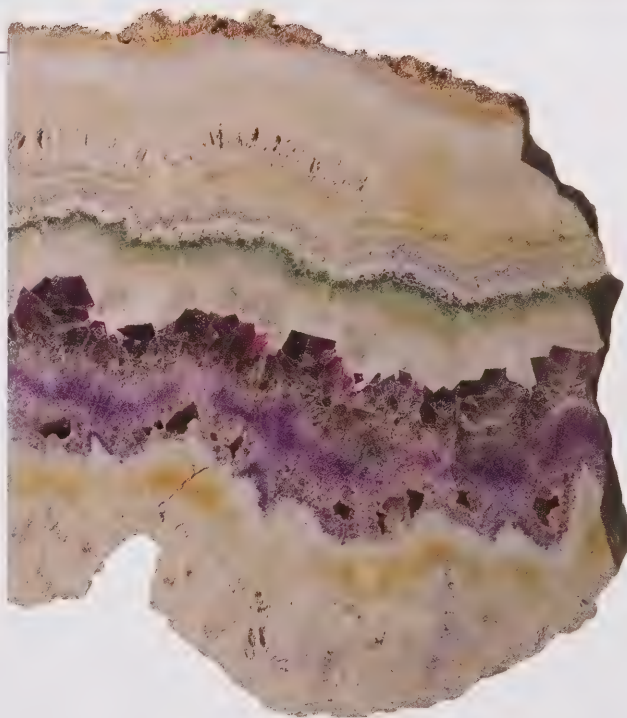
Hematite is a common ore of iron that was extensively mined in northern England in the 19th century. The miners referred to globular aggregates of hematite, such as this, as "kidney-ore" since it reminded them of the organ. We call this shape "reniform," which means the same thing: kidney-shaped.

The name "hematite," like the word "reniform," comes from the Greek *heme*, which means "blood." Although hematite typically appears black, thin pieces strongly backlit, will appear blood-red. Also, if you scratch a piece of hematite across some unglazed ceramic tile, it will leave a rouge-red streak. This is a diagnostic test for hematite.



Banded fluorite/quartz

When groundwater is super-heated, either due to great pressure or by the proximity to a body of magma (molten rock), it becomes a powerful solvent, dissolving minerals in the surrounding rock and carrying them great distances as it literally percolates away from the source of heat. If it encounters fractures—the result of folding and faulting—or if the temperature drops, the dissolved minerals will recrystallize. In this case, pulses of silica-saturated water laid down layer after layer of quartz crystals. Then a pulse of fluorine-rich fluids deposited the purple-green mineral fluorite; followed again by more quartz, then more fluorite and so on as the chemistry of the watery solutions changed over time. Such rhythmically banded rocks can indicate the presence of potentially valuable mineral deposits nearby.



Gypsum

Water is a powerful solvent, capable of dissolving many minerals even at relatively cool temperatures near the Earth's surface. You may be familiar with term "hard" water, which refers to groundwater that has dissolved calcium- and magnesium-bearing minerals in rocks. Sulfate minerals, such as gypsum, are also relatively easily dissolved under the right conditions. This group of gypsum crystals grew as the result of such a process: calcium and sulfate ions dissolved in groundwater became saturated and began to crystallize, just as salt dissolved in a glass of water will recrystallize as the water evaporates. In this case, the gypsum crystals began to form in beds of sand, "gluing" sand grains into themselves as they grew.

Banded Iron Formation "Tiger Iron"

The first oxygen producing organisms evolved around 3 billion years ago. By approximately 2.4 billion years ago, they produced so much oxygen that it began to react with iron dissolved in the sea, forming a variety of iron oxides that settled to the sea floor. Since this process was not constant, all the iron oxides did not settle at once. Other sediments would also be deposited at different times. The end result was huge regions of the sea floor being blanketed by these banded, alternating layers of sediments that, over time, hardened into stone. The orange, dark-brown, and black layers are the iron-oxide minerals magnetite and hematite. The brighter red bands are the iron-rich cherts. The white-yellow bands are an interesting feature of this Australian rock. These fibrous minerals were themselves replaced by quartz, which mimicked the shape and structure of the fibres and which gives these bands the so-called "cat's eye."



Amethyst

The Anahi mine, in Bolivia, is famous for producing enormous clusters of large, well-formed amethyst crystals. Amethyst has been a popular gemstone for millennia and has accumulated a great deal of lore. The word comes from the Greek *amethystos*, meaning "not drunken," alluding to the belief that if a stone were placed in a cup of wine, or if wine was consumed from an amethyst goblet, you would be safe from inebriation. Of course it was also supposed to give you courage, happiness, and keep you safe from robbers. Regardless, it remains a perennially popular gemstone and is the gem of February.



Why the "Kirwin" Collection?

Collecting rocks has been a life-long passion for Australian-born Douglas Kirwin. He says his interest in rocks emerged as a young child, frequently spending his weekends in the rock and minerals section of the Queensland Museum.

Kirwin went on to become a globetrotting geologist, leaving his position as executive vice-president of exploration at Ivanhoe Mines in 2012. His world-class collection of mineral specimens was gathered over the course of his career. He collected a staggering 22,000 ores and minerals. Many of his pieces are from mines that have since closed or are otherwise inaccessible due to entry restrictions. "My collection of international ores and minerals represents my life's work and passion," says Kirwin, now semi-retired. "I've chosen to leave my legacy at the ROM where it will be cared for and shared with future generations."

BMO FINANCIAL GROUP HELPS SHARE THE KIRWIN COLLECTION WITH THE WORLD

The ROM is grateful to BMO Financial Group for an extraordinary \$1M gift in support of the Kirwin Collection initiative. This generous investment in ROM Earth & Space will help the ROM catalogue, digitize, store, and share this remarkable collection with the public.

"BMO Financial Group is proud to support the acquisition, storage and digitization of the Kirwin Collection at the ROM," says Egizio Bianchini, Vice Chair, Global Co-Head, Metals & Mining at BMO Capital Markets. "It is one of the most impressive collections of ore suites ever assembled, and a rare and remarkable educational resource for visitors, students, academics, and mining industry professionals."

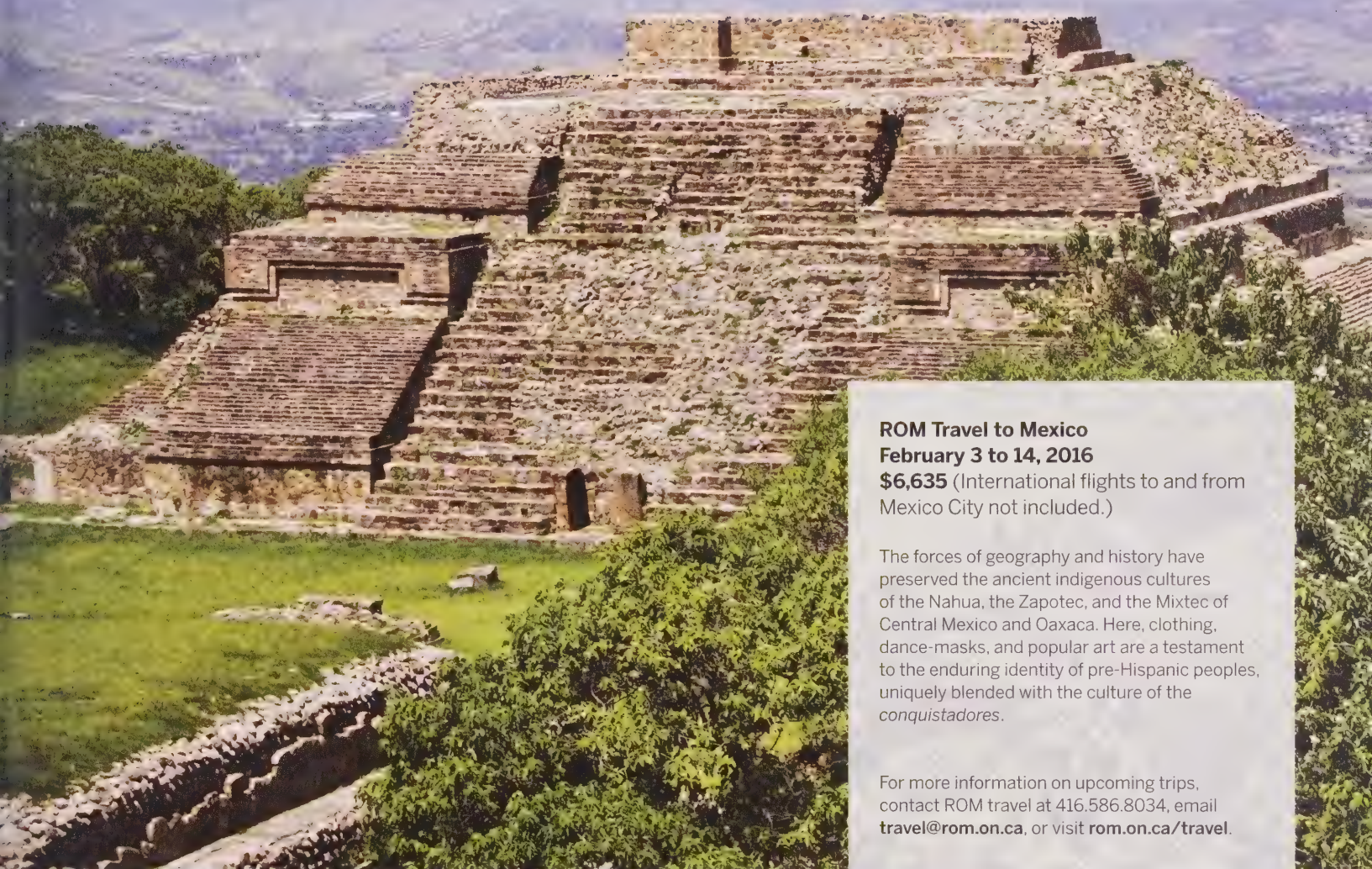
Established in 1817, BMO Financial Group has an unwavering commitment to helping meet the needs of the many organizations and groups that make our communities strong. Through corporate donations, sponsorships and volunteering, BMO invests in the neighbourhoods, towns, and regions in which they live and operate.

BMO Financial Group joins a growing number of valued donors and corporate partners that have supported the Kirwin Collection initiative, including: AMC Consultants, Gordon Bogden, Scott Hand, Hatch, Douglas Kirwin, Prospectors and Developers Association of Canada (PDAC), Rock of Ages Gala, Francine and Robert Ruggles, Louise Hawley Stone Charitable Trust, Christopher Wansbrough, Women in Mining Toronto Chapter, and Yamana Gold Inc.



Tour Mexico

Travel south to experience rich history and vibrant culture



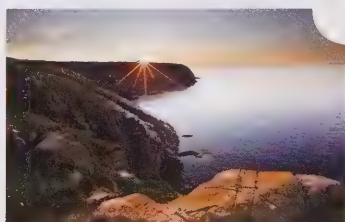
ROM Travel to Mexico
February 3 to 14, 2016
\$6,635 (International flights to and from Mexico City not included.)

The forces of geography and history have preserved the ancient indigenous cultures of the Nahuatl, the Zapotec, and the Mixtec of Central Mexico and Oaxaca. Here, clothing, dance-masks, and popular art are a testament to the enduring identity of pre-Hispanic peoples, uniquely blended with the culture of the *conquistadores*.

For more information on upcoming trips, contact ROM travel at 416.586.8034, email travel@rom.on.ca, or visit rom.on.ca/travel.



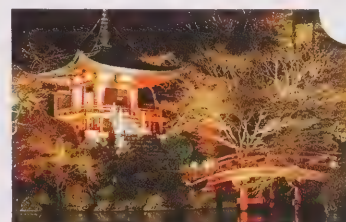
**The Gulf of Naples:
 Pompeii & Herculaneum**
April 16 to 25, 2016
 Archaeologist Trinity Jackman provides insights into the life and death of the ancient Romans.



Around Newfoundland
August, 2016
 Visit Newfoundland by sea. Sailing from St. John's, venture to the earliest known settlement in North America.



North India
January, 2017
 Join us as we explore north India's multifaceted culture, history, and traditions.



Japan
March, 2017
 From the ultra-modern to the traditional, Japan is awash with delights for the eye and the palate.

Anything is Everything

Visit the ROM Boutique for cool Coupland style



ROM Pop-up
Coupland display



Inspired by *everywhere is anywhere is anything is everything*, the Douglas Coupland-themed collection at the ROM is a fun, eclectic assortment mirroring the quirky and idiosyncratic spirit of the artist and the exhibition. From Pantone travel mugs to T-shirts featuring Coupland's artwork, and including the Bullseye Coffee Table designed by the artist himself, these items are a hit with Coupland enthusiasts everywhere (and anywhere)! Visit the ROM Boutique or shop online at shop.rom.on.ca to purchase.

* on regular priced merchandise some exclusions apply

MEMBER NEWS



FACE2FACE HIGHLIGHTS



CONNECTING WITH MEMBERS

What an incredibly busy winter we have seen at the ROM! It was so great to see so many of you at the *Dino Hunt Canada* preview and the Douglas Coupland exhibition preview event. I love that we can offer Members a look behind the scenes and direct access to our curators and technical staff who have such great stories about all we have on display.

As we head into warmer weather (I hope!) you should not miss the Member preview of *Generations*, the ROM's participation in the CONTACT Film Festival and *¡Viva México!*, a fantastic textiles exhibition that is the ROM's participation in the Pan Am Games. Then there is *Pompeii*—make sure you mark your calendars for June 12 and the morning of June 13 for the Member previews of this amazing exhibition.

Don't forget to consider ROM Membership as a gift. It lasts all year long and is great for all ages. Please contact us if you would like information on how to give the gift of Membership for any occasion—birthday, school graduation, Mother's Day, Father's Day, and more.

Looking forward to seeing you soon!

Martha Henderson

@mmlhenderson

"I really enjoyed the stories Dr. Grzymski shared about his archaeological digs. It's nice to get that insight—you can read about it in books, but talking with the curator face-to-face made it a personal experience."

BIANCA VISEU ROM Member, Classics and Archaeology student at the University of Toronto

On Tuesday, January 20, 2015, Dr. Krzysztof Grzymski, ROM's senior curator of Egypt & Nubia, took ROM Members back 30 years and beyond, as he guided them through his exciting accounts of exploration and discovery. Dr. Grzymski's work in North Africa has

greatly contributed to the design of the ROM's Nubia Gallery, which opened on July 1, 2011.

Members gathered around cases to uncover hidden tales of various archaeological finds, and had the opportunity to pick our curator's brain on his recent fieldwork.



BECOME A MEMBER!

Contact Membership Services at 416.586.5700, membership@rom.on.ca, or visit rom.on.ca/members.

EXCLUSIVE MEMBER EVENTS

Exhibition Previews and Lectures



Left: Annu Palakunnathu Matthew, *Bike Seat*, 2002-2006, from *Memories of India*.

Middle: A spinner in Mexico.

Right: A mosaic portrait of a woman, late 1st century BC.

GENERATIONS ANNU PALAKUNNATHU MATTHEW

MAY 1 • 10 A.M. TO 6 P.M.

Please join us for an exclusive preview of *Generations: Annu Palakunnathu Matthew*. This beautiful exhibition presents the photo-based work of contemporary artist Annu Palakunnathu Matthew, whose recent body of work focuses on the family photograph. For Matthew, the family photograph is an object filled with emotional and psychological energy.

Welcoming remarks exclusively for Members at 11:00 a.m. and 2:00 p.m. by artist Annu Palakunnathu Matthew and Deepali Dewan, senior curator of South Asian Visual Culture.

¡VIVA MÉXICO! CLOTHING AND CULTURE

MAY 8 • 10 A.M. TO 6 P.M.

Patricia Harris Gallery
of Textiles & Costume

¡Viva México! Clothing and Culture is the ROM's first-ever presentation of its large and varied collection of Mexican textiles and costumes. Colourful and vibrant, the exhibition features approximately 120 pieces. *¡Viva México!* explores continuity and change. Ever evolving, Mexican textiles combine prodigious technical prowess with exquisite artistry.

Welcoming remarks exclusively for Members at 11:00 a.m. and 2:00 p.m. by exhibition curators Chloë Sayer and Alexandra Palmer.

Presenting Partner

méxico

POMPEII: IN THE SHADOW OF THE VOLCANO

JUNE 12 • 10 A.M. TO 6 P.M.

JUNE 13 • 10 A.M. TO 12 P.M.

Opening remarks at 11:00 a.m.
on Saturday, June 13, only.

This extraordinary exhibition will present more than 200 evocative objects that tell the dramatic story of Pompeii, an ancient Roman city frozen in time by ash and debris that buried it during a volcanic eruption.

JOIN the Royal Patrons Circle (RPC) or Young Patrons Circle (YPC) to see it first at the Patrons Preview event on **June 10, 2015!**

POMPEII: THE MAKING OF THE EXHIBITION

JUNE 12 • 11 A.M. TO 4 P.M.

Registration for lecture is
required as space is limited.

Join ROM exhibition curators Paul Denis and Katherine Dunnell as they share the story about the world's most famous volcanic catastrophe. You'll hear about the spectacular objects and the volcano that buried Pompeii 1,935 years ago.

Lectures will take place at 11:00 a.m. and at 4:00 p.m. so sign up for the time that best suits your schedule. Registration is required. Sign up now at rom.on.ca/members/events.



MEMBER PROFILE

FAMILY FRIENDLY

We caught up with ROM members Lindsay and Brent Strasler (and their two boys) during a recent visit to the ROM.

Q: How long have you been members of the museum?

A: Brent was previously a member and he had attended events here before we were married. When our son Harrison was born about six years ago, we thought a family membership made sense for us.

Q: What do you consider the greatest benefit of your ROM membership?

A: Being a member makes coming to the museum so easy. Plus, we really like the ROM magazine subscription that's included with our membership! The magazine keeps us up to date on what's going on.

Q: Do you have a favourite gallery or destination at the ROM that you find yourself (or your kids) returning to?

A: When we're with the kids, we spend a lot of time in the dino gallery and the biodiversity area, there is a lot for them to do there and it's very hands-on and interactive. Oh, and the dino



dig area is always a favourite! But if Brent and I are on our own, we're likely to visit something contemporary, like the Douglas Coupland exhibition.

Q: If you could borrow something from the ROM for a year to take home, what would it be?

A: Well I'm sure if you asked the kids they'd say they would love to have the white rhino poised in our living room. But for myself, I'd love to borrow something from the gems collection. I'm not fussy!

The Straslers in the Hands-on Biodiversity Gallery.

PARTNER OFFERS

Free Admission to Six Canadian Museums and Art Galleries

Enjoy free general admission to:

Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery. Show your valid ROM membership card(s) and ID upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

NEW! SPECIAL DISCOUNT OFFER FROM THE GARDINER MUSEUM

Enjoy 25% off admission to the Gardiner Museum. Present your valid ROM membership card upon arrival. Discount is not valid Fridays from 4:00 to 9:00 p.m. and offer cannot be combined with any other offers or special discounts. Some blackout dates may apply. For details contact the Gardiner Museum at 416.586.8080.

VISIT rom.on.ca/reciprocal for list of reciprocal offers.

MEMBERS' ROMWALKS

Join Members' ROMwalks and see Toronto in a whole new light



ROSEDALE II

JULY 11 • 10:00 A.M.

Explore the tree-lined streets of Rosedale, the suburb of choice for Toronto's wealthy citizens in the early 1900s and discover the area's range of domestic architecture including Victorian, Edwardian, and Arts and Crafts gems. Plus, you'll learn about many of Rosedale's historically significant buildings including Lorne Hall, designed by the prominent architectural firm of Langley, Langley, and Burke for William Davies.

MEETING PLACE: corner of Bloor Street East and Park Road (north side of Bloor Street) just east of the Hudson's Bay store.



All Members' ROMwalks meet at 10 a.m. Look for the purple umbrella in the designated meeting spot. Register now at rom.on.ca/members/events. Space is limited.

ST. JAMES' CEMETERY

OCTOBER 17 • 10:00 A.M.

This Toronto cemetery opened at the corner of Parliament and Bloor Streets, in 1844, and is the resting place of many prominent families of York and Toronto. Monuments and mausoleums are engraved with the names Jarvis, Ridout, Gooderham, Cawthra, Baldwin, and Osler, among others. Stories of success and scandal abound. Plus, you'll discover the resting spots of many of the nameless victims of the Irish famine who fled to Toronto in 1847 seeking refuge.

MEETING PLACE: St. James' Cemetery entrance on the east side of Parliament Street, between Bloor Street and Wellesley Street.

MEMBERSHIP INFORMATION

Family/Dual: 1 year \$149; ROM Social: \$149; Individual: 1 year \$97; Senior Family: \$145; Non-Resident: 1 year \$102; Student: \$54; Curators' Circle: \$189; Museum Circle: \$323; Director's Circle: \$626; Young Patrons Circle: \$600+; Royal Patrons Circle: \$1,800+ Two year rates also available
Membership Services: 416.586.5700 | membership@rom.on.ca | rom.on.ca/members



MEMBERS SAVE!

\$20

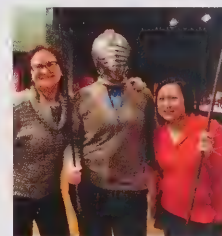


GIFT MEMBERSHIP THE PERFECT GRADUATION AND BIRTHDAY GIFT!

Treat family, friends, and colleagues to the gift of ROM Membership. They'll enjoy unlimited access to the Museum, free admission to special exhibitions (including this June's *Pompeii*), exclusive Member preview events, lectures, programs, and discounts in the ROM Boutique and more.

Plus, ROM Members save up to \$20 on select gift membership levels. To purchase gift memberships, visit rom.on.ca/members (use promo code MEMGIFT for discount) or call 416.586.5700.

GO TEAM! TEAM-BUILDING EVENTS AT THE ROM EMPOWER YOUR TEAM TO WORK TOGETHER!



Private team experiences:

This interactive experience begins in a private room with a ROM expert and dozens of artifacts from our vaults. Team experiences are designed to encourage collaboration, communication, and activate a team's creative- and critical-thinking skills.

Team Tours:

Your visit will be filled with fun facts and amazing stories, it's what makes the ROM like no other museum. Fun tour themes include:

*Blood, Sweat & Olive Oil:
3,000 Years of Sport*

*Murders and Acquisitions:
Leadership Styles From the Ancient Corner Office*

Visit our team-building page for details!
rom.on.ca/corporate

ROM GOVERNORS



**SUSAN
HORVATH**

PRESIDENT & CEO
ROM GOVERNORS

MUSEUM MAGIC

Since joining the Museum as President & CEO of the ROM Governors in December 2014, I've been delighted to rediscover all things ROM—from our stunning public galleries and world-class exhibitions to our behind-the-scenes laboratories and hidden storage areas—and witnessing first-hand the community impact of our incredible collections and research.

One of the most amazing experiences I've had so far was holding a three-billion-year-old fossil that will be featured in our future Dawn of Life on Earth Gallery (working title). This new gallery will tell the story of how life began on our planet and the incredible emergence of creatures from the ancient sea onto the land and into the air. As remote and distant as the creatures and the time may seem, the plants, animals and microbial life that lived hundreds to thousands of millions of years ago are part of our story. Understanding where they came from, how they lived and why they died may hold the key to understanding not only our past, but our future.

Our donors, patrons and corporate partners will be the first to enjoy a sneak peek at the immersive quality and innovative technology planned for the Dawn of Life on Earth Gallery at our annual Chairs' Reception event on May 7, 2015. It will be a special and memorable evening to celebrate philanthropy at the Museum and to honour this year's Donor of Merit Award recipient BMO Financial Group and the Lieutenant Governor's Distinguished Service Award recipients Jennifer Ivey Bannock,



Conceptual design of
the future Dawn of Life
on Earth Gallery.

Sal Badali and Harriet Walker—three very deserving individuals who have provided extraordinary service to the ROM.

On June 10, 2015, Royal Patrons Circle (RPC) and Young Patrons Circle (YPC) members will also be among the first to see *Pompeii: In the Shadow of the Volcano*, which tells the dramatic story of an ancient Roman civilization frozen in time. Over 200 objects excavated from the site, including remarkable gold and silver, mosaics, and jewellery, will tell the spectacular story of Pompeii, its people, and its astonishing legacy.

With so many exciting projects, special events and exclusive previews, it is truly a stunning spring season at the ROM, and I'm looking forward to helping you experience your own magical moments by connecting you with the programs, plans, and exhibitions that matter to you.

Susan

SUSAN HORVATH
PRESIDENT & CEO
RPC FELLOW
@SusanHorvathROM



Don't miss the last PROM!

March 28, 2015

Join hundreds of YPC members and guests for the 10th and final PROM at the ROM, inspired by the work of Douglas Coupland. Enjoy an unforgettable night of live entertainment and dancing, electric activities, gourmet fare and singular lounge areas. Experience a pop explosion party and pay homage to one of Canada's most celebrated contemporary artists, writers, and thinkers.

TICKETS ON SALE NOW!

rom.on.ca/prom
416.586.5772

PATRONS PREVIEW

Pop into the world of Douglas Coupland



More than 350 Royal Patrons Circle (RPC) and Young Patrons Circle (YPC) Members and guests were among the first to see *Douglas Coupland: Everywhere is Anywhere is Anything is Everything* at an exclusive preview on January 28, 2015. Patrons enjoyed a cocktail reception followed by a fascinating discussion between the artist and curator Daina Augaitis.

This thought-provoking contemporary art exhibition—the first major survey of Coupland’s work since 2000—was made possible by the generosity of Presenting Sponsor, TD Bank Group; Supporting Sponsor, The Pemberton Group—The Urban Townhome Collection; and Promotional Partner, Holt Renfrew.

BE THE FIRST TO SEE EXCITING EXHIBITIONS!

Become a member of the ROM’s Young Patrons Circle (YPC) or Royal Patrons Circle (RPC) and enjoy first access to special exhibitions and programs. Visit rom.on.ca/support or call us at 416.586.8003 to learn more.

YPC SPEAKS

Celebrating 10 years of ROM support

Hosted by technology expert and journalist Kris Abel, YPC Speaks celebrated 10 extraordinary years of the Young Patrons Circle (YPC) by exploring how we interact with our world through technology. This fun night of cocktails and conversation took place at the ROM on February 25, 2015, and featured:

Renae Farough, Associate, HUB,
Cyber Security: Are You Seeing the Big Picture?

Anna Murray, P.Eng, Senior Program Manager,
Hydrogen—The Fuel of the Future

Christopher T. Sutton, MBA,
Breaking Down Barriers with Technology

Young Patrons had the chance to network, share knowledge, and discover technology trends. Visit rom.on.ca/ypc for a full calendar of upcoming events or to join this dynamic group of young professionals! Special thanks to our YPC Speaks sponsors: Barefoot Wine & Bubbly, Kronenbourg 1664, and the Toronto Star.



MEET CLAUDE TAMBU

Chair of the Young Patrons Circle (YPC) Committee



A YPC member since 2011, Claude Tambu is a Senior Infrastructure Consultant at Tuor Networks Inc. He grew up in the Democratic Republic of Congo and is a world traveller and an avid runner. We sat down with Claude to learn more about his philanthropy and love for the ROM.

Q: What was the last book you read?

A: *The Intelligent Investor*, by Benjamin Graham.

Q: If you could only listen to one song for the rest of your life, what would it be?

A: "Dance With My Father," by Luther Vandross.

Q: Where is your favourite place in the world?

A: So far, it's Santorini, Greece.

Q: Why did you join YPC?

A: To meet and connect with like-minded young professionals who have a passion for arts and culture.

Q: What do you like best about being a Young Patron of the ROM?

A: I get private, behind-the-scenes access and vault tours that I would not otherwise experience. Interacting with cura-

tors and other staff and asking pertinent questions (and getting the answers!) makes the experience even better. And above all, knowing this is done while getting involved in the community and making a difference at the ROM is so special.

Q: Describe the ROM in one word.

A: Amazing.

Q: Tell us one of your favourite ROM memories.

A: I loved hearing about the painting restoration process on a behind-the-scenes visit with the ROM's senior paintings conservator, Heidi Sobol. It was fascinating to learn how she uses this Japanese glue and the amount of work and time it takes to restore just an inch of a damaged painting.

Q: What do you love most about the ROM?

A: The staggering amount of history the ROM has within its walls and through its collections. You can learn so much and have these "aha" moments that seem to send you back in time.

Q: If you could have anything from the ROM's collections, what would you choose?

A: The Chinese emperor robe is one of my favourite objects.

BECOME A YPC MEMBER!

Join a dynamic group of young professionals and enjoy first access to special exhibitions and programs at the ROM, as well as exclusive networking opportunities and behind-the-scenes tours of the ROM's collections with its world-leading curators. Visit rom.on.ca/ypc or contact us at ypc@rom.on.ca or 416.586.8003 to join today!

 facebook.com/ypc

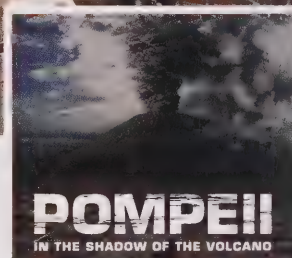
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A NIGHT IN POMPEII

Tuesday, June 9, 2015

Hosted by ROM Governor Jennifer Ivey Bannock, this exclusive evening will celebrate the ROM's upcoming exhibition *Pompeii: In the Shadow of the Volcano*. Be the first to see this highly anticipated show and experience Pompeian flair and style with special performances and gourmet fare in the ROM's stunning Samuel Hall & Currelly Gallery. The exhibition will include approximately 200 evocative objects that tell the dramatic story of Pompeii, an ancient Roman city frozen in time by ash and debris that buried it during a volcanic eruption.

GALA
TICKETS
ON SALE
NOW



Limited tickets are available at \$1,000 each and tables of 10 are offered at \$15,000. For more information, please contact Katie McMullen at 416.586.5772 or katiemc@rom.on.ca.

CHAIRS' RECEPTION

Thursday, May 7, 2015

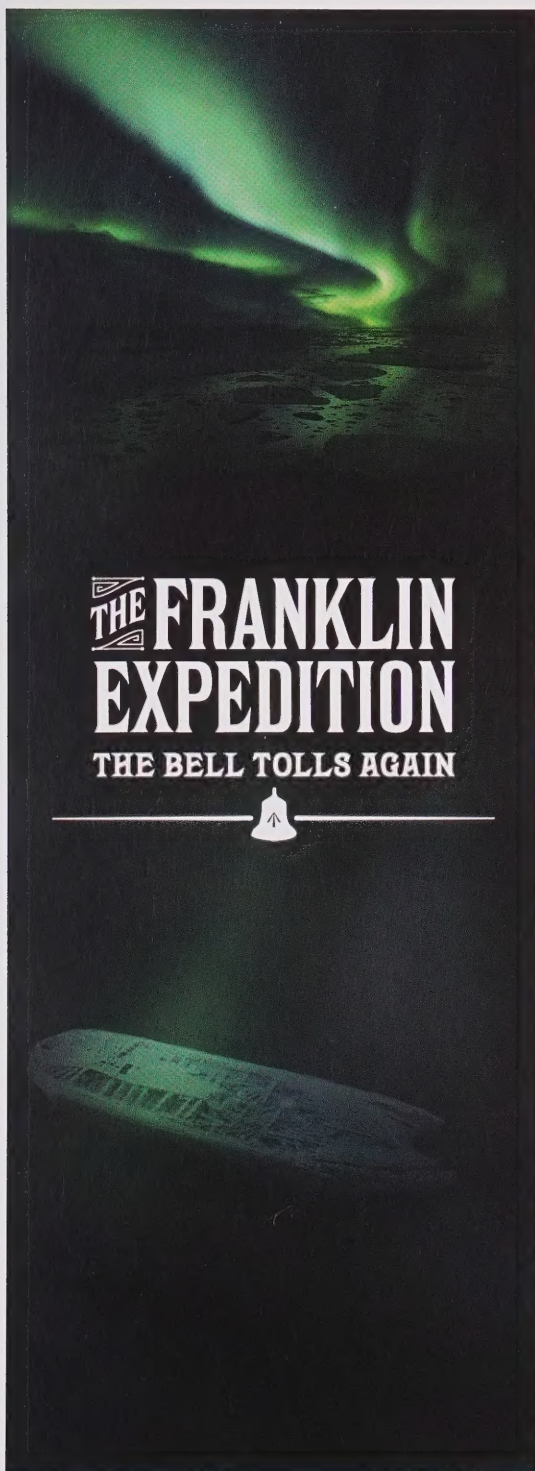


Join us for an inspiring evening to thank and celebrate the ROM's donors, patrons, sponsors, and volunteers whose generous support has made the ROM one of the world's great museums. Hosted by Bonnie Brooks, Chair of the ROM Board of Trustees; and Robert Pierce, Chair of the ROM Board of Governors, this memorable night will feature exciting projects on the ROM's horizon and honour recipients of the Donor of Merit Award and the Lieutenant Governor's Distinguished Service Award, as well as recognize donors in the Lieutenant Governor's Lifetime Giving Circle program.

For more information contact Kristina Turner at 416.586.5680 or ktturner@rom.on.ca.

A GREAT SHIP'S BELL TOLLS AGAIN

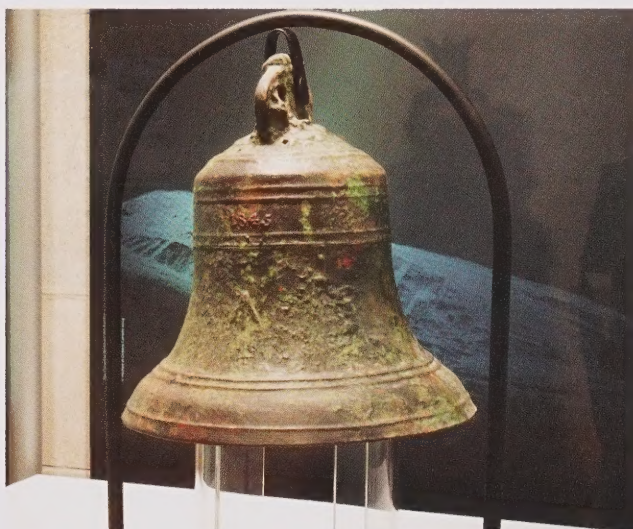
Sharing a great Canadian story from coast to coast



On September 7, 2014, one of Canada's greatest mysteries was solved when the 2014 Victoria Strait Expedition team discovered Her Majesty's Ship *Erebus* off the coast of Nunavut. After more than 160 years of searching to understand the fate of English explorer Sir John Franklin's ill-fated Arctic voyage, the team had located one of Franklin's historic ships.

Together with a national network of history museums and partners (including the Government of Canada, Parks Canada and the Royal Canadian Navy), the ROM is proud to share this story with audiences across the country through special events, dynamic pop-up displays, and inspired public programming. The Franklin Outreach Project, a three-year initiative with Parks Canada, will bring fascinating material to museums from coast to coast, sharing underwater excavations and exciting new discoveries with the public in real time!

As Canada's world museum, the ROM is uniquely positioned to share the Franklin story and this remarkable program will increase public awareness and accessibility to the research, artifacts, and history behind the Franklin Expedition.

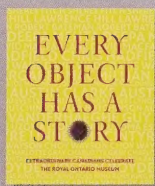


A printed 3D replica of the bell from the HMS *Erebus* was unveiled at the ROM on December 18, 2014, giving visitors the chance to hear a digital recording of the tolling of the ship's bell.

HELP US TELL THIS THRILLING CANADIAN STORY!

The ROM is engaging Canadians in this important piece of our history. Special thanks to generous donors the W. Garfield Weston Foundation, Jim Balsillie, the WB Family Foundation, and John Irving. To learn how you can help support the Franklin Project, please contact Ulrica Jobe at 416.586.5818 or ulricaj@rom.on.ca.

"...a random lump of rock from the heavens, caught by the pull of Earth's gravity, that could have easily smashed into our spaceship and killed us instantly. I remember the shiver that ran up my back" **CHRIS HADFIELD** Astronaut



Springwater Pallasites were originally discovered in 1931 on a farm near Biggar, Sask. The spectacular specimen pictured above, weighing 52 kilograms, was discovered on a return trip to the site in 2009 and is currently on display in the Tek Suite of Galleries: Earth's Treasures. Of approximately 50,000 known meteorites, only 97 are pallasites. Its composition is part nickel, part iron, and part olivine, and in the right hands, it can tell us an enormous amount about the origins of a solar system. See and learn more about your favourite objects from the ROM in the award-winning book *Every Object Has a Story*. Visit the ROM Boutique or go online at shop.rom.on.ca to purchase.

PROM

SATURDAY
MARCH 28
2015

Join Young Patrons Circle (YPC) members and guests for PROM at the ROM. Inspired by the work of Douglas Coupland, PROM X will be an unforgettable night of live entertainment, dancing, electric activities and gourmet fare. Experience a pop explosion party and pay homage to one of Canada's most celebrated contemporary artists, writers and thinkers. Visit rom.on.ca/prom for party tickets.

PROCEEDS SUPPORT THE ROM'S HIGHEST PRIORITIES THAT BRING WORLD-CLASS EXHIBITIONS, GALLERIES, RESEARCH AND EDUCATIONAL PROGRAMS TO LIFE.

ARTWORK: DOUGLAS COUPLAND, *AUBUSSON*, 2010-2013. WALLPAPER, COURTESY THE ARTIST.
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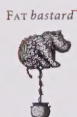
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R•M **YOUNG PATRONS CIRCLE 10 YEARS**

Be part of our history.

Do you remember visiting the ROM on a class trip, discovering an amazing artifact, or braving the Bat Cave for the very first time?

Support our **Love the ROM Campaign** at the \$1,000 level and above to share a personal ROM story in a Centennial Memory Book that will become a permanent part of the ROM's world-class collection.

Discover how you can make a once-in-a-lifetime donation in celebration of the ROM's Centennial at rom.on.ca/lovetherom or contact us at 416.586.5842 or lovetherom@rom.on.ca. Thank you for your support!

